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WASHINGTON 16, D. C.

THE Cathedral Age

Published at Washington Cathedral in the Nation's Capital
for the Members of The National Cathedral Association

VOL. XXXIII

CHRISTMAS, 1958

No. 4

Editor

ELIZABETH S. THOMPSON

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THE CATHEDRAL AGE is an international magazine devoted to Cathedral interests throughout the world.

MEMBERSHIP—SUBSCRIPTIONS

Life Member.....\$1000 or over
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Active Member.....\$10 or over
Church Group.....\$5
Associate Member.....\$3 or over

Single copy, 50 cents

Published quarterly (Spring, Summer, Autumn, Winter) by the National Cathedral Association, Mount Saint Alban, Washington 16, D. C. Editorial and business offices, Washington Cathedral Close, Mount Saint Alban, Washington 16, D. C.

Entered as second class matter April 17, 1926, at the Post Office at Washington, D. C., under the Act of March 3, 1879.



Cover: A recent photograph of the North Transept by J. Waring Stinchcomb of Washington.

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'Behold I Bring You Good Tidings of Great Joy'

THE traditional greeting of this season is "Merry Christmas" and one of the loveliest marks of Christmas is the spirit of joy it brings.

This festival of faith gathers to itself all the natural forms of human joy, all things bright and beautiful. It gathers to itself the elemental joy of good companionship and the shared feast. Colored lights on Christmas trees, stockings bulging with mysterious gifts opened by children when the first light breaks, gay packages and cards exchanged among friends—all these are rightful Christmas joys.

All joy is good after its kind, all joy that is clean and is not purchased at the cost of another's hurt. The Christ whose coming we celebrate is no enemy of the common joy of men. We would be cynical Scrooges indeed if we were not glad for all true joy that men anywhere in our troubled world can have today.

Nevertheless, there is a deeper joy that is offered us. It is a joy that can dwell with pain; a joy that can be a light in darkness; a joy that can stand in the face of our own failure and wrong and the failure and wrong of our fellows.

That joy has come to those who have glimpsed even from afar the embodied charity entering our world in Christ: charity that suffers long and is kind, that vaunteth not itself, seeketh not its own, is not easily provoked. That strong and living charity has given new dignity to the failing and the despondent. That Christ has humbled the proud. He has companioned with man in sorrow and darkness and made him strong.

Before Him we can kneel in penitence and rise forgiven and forgiving. He has shed a glory on life that can call out a Hallelujah even for the sore-stricken.

We celebrate again His coming, His giving of Himself to us and for us, His life so freely spent and so victorious in being spent.

For this we rejoice.

My prayer for all of you is that you may be granted a taste of this deep joy, given as the world cannot give.

May you be delivered from the disquietude of this world and permitted to behold the King in His beauty.

"Behold, I bring you good tidings of great joy."

ANGUS DUN

Bishop of Washington

The Voice of the Great Organ Is Heard Again in the Cathedral

By MARIE LOMAS

AFTER a summer of silence, the voice of the great organ in Washington Cathedral has been restored. For nearly a quarter of a century the instrument has been in almost daily service but the time had come when its original console, with its nervous system—wires, switches, relays and all that make up its complicated electrical circuits—had to be replaced.

The Aeolian-Skinner Organ Co. of Boston was commissioned to build the new console. The panels of the old console, with Gothic tracery and carving designed by Philip H. Frohman, architect of the Cathedral, would be incorporated in the case of the new instrument and the memorial inscription retained. All the connections that eventually will be needed when the organ is revised for a completed Cathedral one-tenth of a mile in length, were included in the specifications.

Six months were required to build the console. Installation of this new part of the instrument and its thirty-six miles of wires was a major operation that took two and a half months. Finally, early in August, all was set

for the arrival of the console and for the connections to be made between the remote control system on the main floor and the speaking pipes of the organ itself located in the triforium gallery near the vaulting 100 feet above.

Visitors touring the Cathedral looked aghast at the confusion of wires, tapes and tags bursting forth from the open back of the console as they stopped to watch J. David Burger, pipe organ engineer extraordinary, speaking in a confusion of tongues that, according to one onlooker, out-babed Babel.

"The Cathedral organ speaks in five languages," explained Mr. Burger.

Representing the Aeolian-Skinner Co., Mr. Burger and his partner, Edward Shafer, saw the installation of the console through from its beginning, a job that requires men thoroughly competent as engineers, musicians, linguists, tuners, carpenters, and tinsmiths.

Standing by the open back of the console, a bundle of wires in one hand and a pair of pliers in the other, Mr. Burger selected a wire, pinched it and waited for the buzzer that indicated that the right connection had been found on the terminal block in the relay room three stories above.

"Small shoe," came the voice of a helper over the intercom.

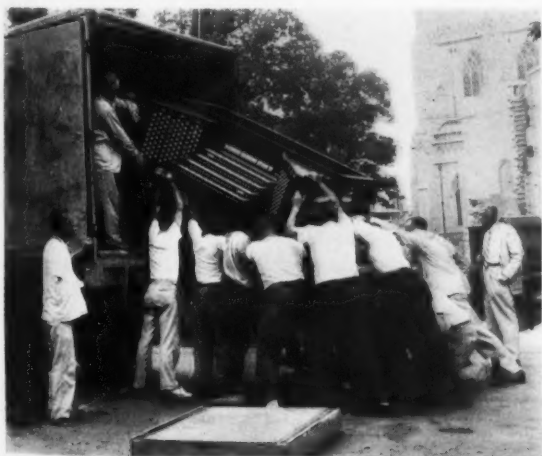
"Petit Jeu, right!" Burger confirmed, clamping his end of the wire to its post in the console. "That means small, full sound," he interpreted for the benefit of the fascinated tourists. "Next!"

"Count bombs," the voice reported over the loud speaker.

"Contre Bombarde 32," translated Burger. "Right!"

Through Eolienne celeste, Hautbois, Brustwerke on Swell, Corno di Bassetto—on went the intonation in French, Italian, German, Latin, and English through all the connections for 162 stops, 26 coupler controls, and 85 combination pistons plus 100 emergency spares.

Installation of the new console is the first step in long-range plans for the complete tonal revision of the Ca-



Photo, The Mains

Philip Hubert Frohman, Cathedral architect, watches as a corps of workmen unload the Cathedral's new organ console.

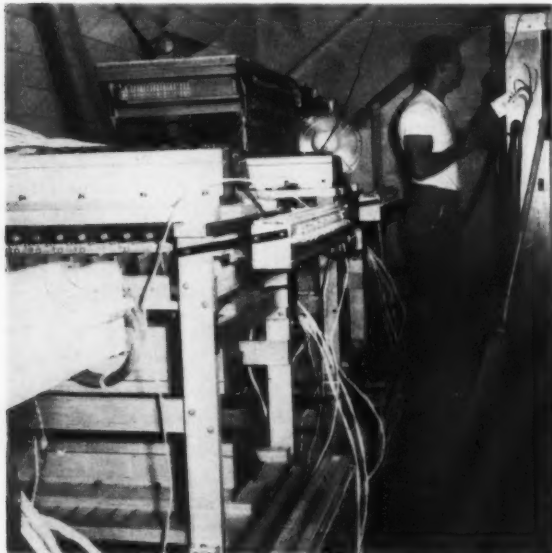
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thedral organ. The present organ was intended to accommodate only that part of the Cathedral in use when it was installed in 1937—the great choir and transepts. Since that time a large section of the nave has been added and the seating capacity has been increased to almost 3,000. Eventually the building will seat 5,000.

Future Needs

It was in just such a setting as Washington Cathedral, architecturally 14th century Gothic, that the great composers of the 17th and 18th centuries, Bach, Haydn, Mozart, and others, found inspiration. Music of this period, probably the greatest for the organ, demands primarily high focused and clear sound. As the Cathedral organ now stands it abounds in a wealth of soft voices and the nebulous, ethereal sounds of many flutes and strings which are magnificent when heard by those seated near the crossing. Some, however, are too soft for effective use since the nave of the Cathedral was extended. During the course of the revision, which may be over a period of five years or more, many pipes will be revoiced, others replaced and Brustwerke-Positiv-Pedal units added.

When the project is completed (and, like the Cathe-



Photo, The Mains

The relay room in the triforium gallery, Washington Cathedral, showing the "brain" of the great organ—a device which "remembers" as many as eighty-five combinations of stops pre-set from the organ console far below in the great choir. Arthur Pomerantz is shown calling off the names of the stops to J. David Burger, organ engineer, over the intercom when a buzzer indicates that the right connection has been found.



Photo, The Mains

J. David Burger, organ engineer, tunes the tuba mirabilis, one of the Cathedral organ's 8,354 pipes.

dral, additions will be made when gifts for the purpose make them possible), the result will be a finer, more comprehensive instrument through which can be recreated within the intent of the composer, the music of all periods.

The Cathedral organ is a complicated instrument, most of it unseen by the worshipper or casual visitor. The "chain reaction" of 472 ten-contact relays, 10,000 electrical circuits and 126 stops controlling 8,354 pipes set off by a touch of the organist's fingers on the keys and by his feet on the pedals is as astounding to the average person as Univac. Circuits close, solenoids throw couplers, cut-out switches intercept key circuits and the remote and relay system, a "memory" device housed in a room of the triforium high above the crossing, readied to arrange electrically as many as eighty-five different combinations, awaits the organist's signal by push-button.

Respiratory Miracle

But the organ's pipes cannot be made to speak by its nervous system alone. Its respiratory system, too, must function. Wind from the stone-walled blower room far below in the crypt, rushes into tubing as large as trunks of sturdy trees and on through many branches to pour into the wind chest under each bank of pipes. Pallets

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respond to the distant organist's touch on the keys and pedals and the wind is released into the pipes. Then and only then do the pipes speak. The vast reaches of the Cathedral vibrate to the voices from the pencil-size high pitched metal piccolo pipes, to the thundering heavy base Bombarde made of four single planks 26 inches wide and 32 feet long, or to any of the more than 8,000 pipes in between.

It has been estimated that there is enough lumber in a single bank of wooden pipes to build a fair size six-room house.

A unique feature of the Cathedral organ is that the glistening cluster of silvery pipes mounted in carved oaken casings above the organ and extending upward to the arches of the arcade above the clerestory level on either side of the great choir are true speaking pipes instead of the usual display pipes for decoration only.

The new console is the first one in this country and, probably, in the world, to have a pedalboard mounted on a hydraulic elevator. By push-button control the entire pedalboard can be raised or lowered so that it can



J. Waring Stinchcomb Photo

Paul Callaway, Cathedral organist, at the new console.

be reached comfortably by all organists, short, tall, or medium.

Over the years the great organ of Washington Cathedral has come to be a source of inspiration, not only to the people of Washington, but to the hundreds of thousands of visitors who come to the nation's capital each year. Its ministry of music, under the direction of Paul Callaway, organist and choirmaster, and Richard W. Dirksen, associate, is carried, literally, around the world by the media of radio and television at Christmas and Easter. Only in a Cathedral, with space to seat a full orchestra and chorus of 400 or more voices, is it

possible to produce masterpieces of sacred music so impressively.

Each year three major concerts are presented in the Cathedral by the Washington and Cathedral Choral Societies. On the first Sunday of each month, October to June, well-known organists are heard in recital, all-musical evensong services are sung by the Washington Cathedral Choir of Men and Boys on the last Sundays, and choral groups come to the Cathedral from all parts of the country to add their voices to those of the great organ. The musical traditions of the Cathedral, firmly established over the years in services and music festivals, make possible the effective use of the classical pipe organ, the largest, most powerful and most varied in resources of all musical instruments.

A CHRISTMAS PROMISE

The Cathedral Choir of Men and Boys, under the direction of Paul Callaway, has made a recording of church music which will go on sale as a long playing record in the near future. The recording, made by the Vanguard Recording Society of New York in the Cathedral, includes selections from many eras of church music, the polyphonic to modern.

The record will be LP, 33-1/3 for standard record players or for the latest stereo equipment. The price will be \$4.98 and 50 cents should be added for packing and mailing orders placed with the Record Committee, St. Albans School, Washington 16, D. C. There can be no guarantee that the records will be ready for distribution before Christmas, but persons wishing to purchase them for Christmas gifts should so indicate on the order and an appropriate gift card announcing the thoughtfulness of the donor, will be mailed to the prospective recipient.

SIDE I: If ye love me—Tallis
Sing joyfully—Byrd
Magnificat, with fauxbourdons
(Psalm tone, 1,5)—Morley
Nunc dimittis in A flat, from the
Short Service—Gibbons
Exaltabo te—Palestrina
Jesu dulcis memoria—Vittoria
Cantate Domino—Schütz

SIDE II: Psalm 23—Anglican Chant by H. Walford Davies
Sanctus, from the Communion
Service in C—Sowerby
Corpus Christi—Peter Warlock
Lo, in the time appointed—Healy Willan
Let down the bars, O death—Barber
Jam sol recedit—Parker
For all the saints (Hymn tune:
"Sine nomine")—Vaughan Williams
(stanzas 1,2,4,8)

Cathedral of the Holy Trinity, Diocese of Auckland, New Zealand

By THE VERY REV. G. R. MONTEITH, *Dean*

THE city of Auckland in the North Island of New Zealand is built on the gentle slopes of a number of long-extinct volcanic cones which spread over a narrow isthmus separating the Pacific Ocean from the Tasman Sea. It is the largest city of New Zealand, with a population of 400,000, increasing by more than 10,000 a year. In 1840 Auckland was a very small town, but colonists were arriving by every ship. The native inhabitants, the proud Maori race, had heard the Christian gospel for the first time only twenty-five years before. Such was the success of the work of the early missionaries that centers of church life had been established in many places in both islands, and the time was considered ripe for the provision of episcopal oversight and ministrations. Accordingly, in 1841,

George Augustus Selwyn was consecrated in London to be Bishop of New Zealand. He landed in Auckland the following year, and almost one of his first acts, in 1843, was to purchase an area of approximately seven acres, on high land overlooking the harbor, as the site of his cathedral church, which he designated as the Cathedral of the Holy Trinity.

Selwyn returned to England in 1868 to be Bishop of Lichfield. On June 13, 1957, the foundation stone of the cathedral he had envisaged was laid by the present Bishop of Auckland, the Rt. Rev. William John Simkin, on a piece of stone from Selwyn's cathedral in Lichfield. The stone bears this wording: "AD MAJORAM DEI GLORIAM: this stone was laid by John, bishop of Auckland, on the thirteenth day of June 1957, being

the one hundredth anniversary of the signing of the Constitution of the Church of the Province of New Zealand. It rests on stone from Lichfield Cathedral."

A gift under the will of late Mina Tait Horton, amounting to 65,000 pounds, brought Selwyn's vision much nearer. That was in 1935. An architectural competition was held; the design of Charles Towle being placed first by the adjudicator, Sir Giles Gilbert Scott, architect of Liverpool Cathedral. Then the war came, and the project had to be postponed. Miss Horton's bequest had more than doubled in the meantime, and other monies had been added to it, but it was still not



*Architect's drawing of the new Cathedral of the Holy Trinity, Auckland, New Zealand.
Construction is expected to start early next year.*

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The Rt. Rev. George Augustus Selwyn, first and only Bishop of New Zealand.

enough for a beginning to be made. So a plan was formed. Representatives of the sixty-eight parishes of the diocese were brought together for a diocesan dinner—1,000 in all—as a result of which the parishes pledged more than 160,000 pounds towards the cathedral, bringing the building fund to at least 400,000 pounds. So at last the project can go forward. Building should commence early in 1959.

As cathedrals go, this one will not be large. Its overall length, including the Lady Chapel, will be 340 feet; the width across the transepts 109 feet; and of the nave, sixty-eight feet. The internal height to the vaulting will be seventy feet. When completed, the building will seat 1,500 in addition to choir and dignitaries. The present plan is an adaptation of the competition design. It is gothic in essence, though with an almost entire lack of ornamentation. Owing to the possibility of earthquake, the building is to be of reinforced concrete, faced externally with a specially made brick and a small amount of stone. A rather slender tower, surmounted by a cross rising to 200 feet above ground level, will be in strong contrast with the long ridge of the copper roof 120 feet below. Simplicity will be the keynote of the interior, richness of decoration being concentrated mainly in the sanctuary and the stained glass windows.

To another generation must be left the responsibility of building the tower and Lady Chapel and the com-

pletion of the nave. The present cathedral church, a wooden building of considerable charm, will complete the nave in the meantime.

Future Plans

An interesting feature of the interior will be the missionary chapel, to commemorate both those who brought the Gospel to this land, and those who went from here to spread it in the Isles of Melanesia and elsewhere. Chief among these is John Coleridge Patteson, martyr bishop of Melanesia, who died for the faith in the Solomon Islands in 1871. Both Melanesian and Maori craftsmanship will be included in the furnishing of this chapel, where missionary intercession will be regularly made. The chapel will seat sixty persons.

The organ will be placed in the south transept, above a large entrance porch, which will give it sufficient elevation and yet ample height for the thirty-two foot pedal pipes. The authorities intend to provide a cathedral organ of proper size and dignity, built by one of the best known of English organ builders.

When the tower is built, its base will form a Chapel of Youth. The tower will accommodate a full ring of cathedral bells. From the top, which will be reached by a small passenger lift, visitors will gain a splendid panoramic view of the city and the beautiful Waitemate harbor, with its many islands.

The end of the north choir will form a small Chapel of the Faithful Departed, a secluded spot for quiet meditation and for the private memorial occasion. Directly opposite this the east end of the south choir aisle will provide a site for a children's corner. The inspiration for this plan has come from the gift of the personal savings of a lad who met his death in a most brutal and shocking manner within the shadow of the cathedral. Shortly afterward, on the boy's ninth birthday, his father sent the following note to the cathedral dean:

"Inclosed you will find some small monies, which in fact is all the money that little John had saved up. He had no particular article in mind; but I am quite sure that he would be delighted at the idea of my giving this to you in his behalf towards the construction of our new cathedral. As small as it is, it is absolutely all he had. It would be as the story of the widow's mite, and thus it would give us all, including yourself, a personal attachment or endearment to a few of those bricks which will go into the new cathedral."

Little John's savings have become the basis of a fund to furnish the corner. If beautifully done, with appropriate stained glass windows, this could be a joy to

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countless numbers of children and, without doubt, to John himself. After twenty-five years, the memory of such a corner in Chester Cathedral is still quite clear to me. A children's corner adds a human touch; but this one surely more so than any other. It will grow from the gift of all this little lad had; and we will try to make it worthy of such a foundation.

Careful attention has been given to the planning of what might be called the "service block" of the cathedral. Sacristy, churchwarden's rooms, and strongrooms are generously planned. The cathedral organist will have his own vestry and music store not far from his console. Adjoining the chapter room are the bishop's vestry, the clergy vestry, and choir vestries, with an ample choir practice room and cathedral office on the lower floor. Above the sacristy will be the cathedral library, with a soundproof broadcasting room beside it affording the technicians an uninterrupted view of all that is going on.

Beautiful Setting

The cathedral will gain esthetically from its setting



The ecclesiastical procession moves from the present Cathedral of the Holy Trinity to the site of the future building for the cornerstone laying ceremonies.

in park like surroundings, with gently sloping lawns studded with stately oak trees planted by Bishop Selwyn himself. The site is bounded by four streets and cannot ever be built in. Indeed, the civic authorities propose to open up the approach to it, so that the building may be seen to the best effect. The site of the present cathedral church, directly opposite the site of the new cathedral on the other side of the principal church, will further add to its precincts.

This cathedral will exist, like any other, for the offering, to God's glory, of the Church's liturgy of prayer

and praise with all possible beauty and perfection. The organist and master of the choristers, Peter D. H. Godfrey, M. A., Mus. B., F. R. C. O., who received his training in the world renowned choir of King's College, Cambridge, will not be satisfied until a cathedral choir school is established in Auckland. Without any endowment, this is a formidable task, but, in the writer's opinion, essential to the true functioning of a cathedral, whether of ancient or modern foundation. It is a grand objective for which to work.

In a very real sense, this whole cathedral will be a memorial to our greatly revered first Bishop, George Augustus Selwyn. Some American readers will know that a bronze plaque of the head of Selwyn has an honored place on the walls of the Cathedral of St. John the Divine in New York. The writer had it made for a farewell gift to a much loved Episcopal chaplain to the United States Armed Forces stationed in Auckland during World War II, the Rev. Edgar Legare Pennington. Selwyn went to the United States in 1871 and again in 1874 at the invitation of the Presiding Bishop, for the purpose, among other things, of advising on the constitution of the Protestant Episcopal Church. He was the first English bishop to visit the sister church in America, and was received at General Convention and elsewhere with great enthusiasm. As a gracious commemoration of his visit the American Church made a gift of a magnificent silver alms basin to the Archbishop of Canterbury, which was solemnly presented in St. Paul's Cathedral, London, by Bishop Selwyn and Bishop Charles P. McIlvaine of Ohio jointly. The following day Bishop Selwyn sent a cablegram to Bishop Henry C. Potter of New York, which read: "July 4. Alms basin presented in St. Paul's Cathedral. Independence is not disunion."

So Chaplain Pennington thought it fitting that the plaque should have a permanent home in one of the nation's great cathedrals. It bears the inscription: "George Augustus Selwyn. Born 1809. Died April 11th, 1878." It stands there as a small but valued link between two parts of the great Anglican Communion separated by the Pacific Ocean, but one in fellowship and common faith.

Editor's Note. Dr. Pennington, who became rector of St. John's Church in Mobile, Alabama, and historiographer of General Convention, died in December, 1951. He is memorialized in Washington Cathedral where all the carving on the face of the north transept gallery was given in his memory by relatives, as well as friends throughout the Church.

The National Cathedral School Yesterday—Today—Tomorrow

By JOHN E. RYERSON

THE close is getting very close! This exclamation has been cropping up from time to time for some years—probably since that day in 1929 when the rambling stone building of the College of Preachers was dedicated on the site of what was then one of the Cathedral School's athletic fields.

But long before that time it became obvious that, if NCS was to expand and yet not scatter its academic life here and there over fifty-seven acres as space might permit, it would need to continue beyond the boundary of the Cathedral Close. With its original buildings located on the northwest corner of the close, the monumental Cathedral nearby, St. Albans School occupying the southwest corner with St. Albans Parish Church in between and Beauvoir firmly ensconced on the northeast, the only logical direction for further growth of the girls' school was north across Woodley Road.

The first off-close building, three-story Whitby Hall, was dedicated in 1916 directly across from the Cathedral on Woodley Road. Today the fourth unit of the National Cathedral School to be built in this area. Found-

ers Hall, is taking shape. This will complete a tightly knit academic group of buildings forming three sides of a square. The low shrubs along the school's terraced lawn completely hide the traffic of Woodley Road. At the same time they permit a breath-taking view of the green, unbroken slope that leads invitingly up to the Cathedral's north porch.

Sixty years ago Phoebe Apperson Hearst, inspired by a sermon of Bishop Henry Yates Satterlee at St. John's, Lafayette Square, in which he envisioned a Cathedral surrounded by schools for boys and girls, gave the money for the girls' school and so began the first building on the close. The handsome main building designed for both school and dormitory use, sixteen years later was supplemented by the first off-close building. A gymnasium built adjacent to Whitby quickly followed and for the time being the school was well housed and had comfortable space. Following the depression years came the war. The school, until then largely boarding, became about equally balanced between resident and day pupils in the high school. After the war years the elementary school began to develop, and two sections of each of the lower grades were needed where one had done before.

On the fiftieth anniversary of NCS the money was given by one of its alumnae for a new and much needed academic building, Procter Hall, located in the Whitby area and contiguous to it. This provided two large, well equipped science laboratories, an audio-visual room, five classrooms, and on the top floor a new and spacious



The proposed addition to Procter Hall, National Cathedral School for Girls, will be known as Founders' Hall. Construction of the building, shown here in an architect's drawing, has already begun.

(Continued on page 29)

Modern Murals Crown Glory of Oslo Cathedral

By THE REV. FRANKLYN MORRIS

MORE than eight hundred years of history lie behind the historic yet modern pride of Norway's capital city, Our Saviour's Cathedral, which was recently embellished by the magnificent murals of Hugo Louis Mohr. The present building was preceded by two others, and of the three cathedrals, the modern structure was until recently by no means the most imposing. The Cathedral of Oslo has undergone a great many vicissitudes, for in 1624 the old city of Oslo was almost entirely destroyed by fire and the old cathedral, the Church of St. Hallvard, an imposing Romanesque building of the early 12th century, was severely damaged. It was later repaired, but as a new town was springing up on a different site, the old Church of St. Hallvard gradually grew into disuse, and by the 1660's it was little more than a heap of stones.

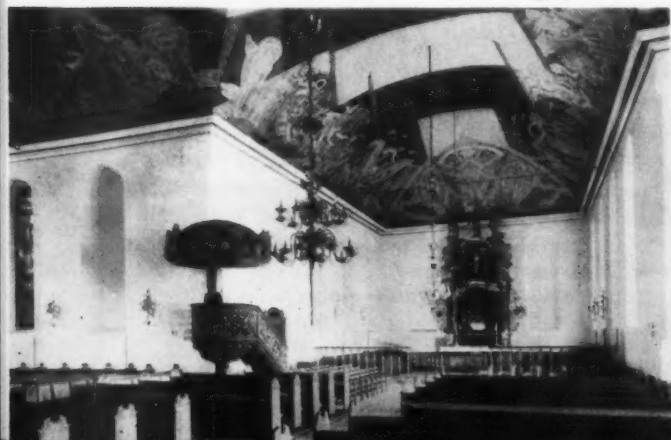
In the newly-founded Christiania a church was erected at the highest point in the southwest section of the town. The Church of the Holy Trinity, as it was called, was started in 1632 and consecrated in 1639. Holy Trinity Cathedral cost 39,000 riksdaler as compared to 14,000 riksdaler as the cost of the present cathedral, and is reported to have been sumptuously furnished, with brick walls richly adorned with stone sculptures, which apparently also characterized its predecessor, for a Romanesque stone sculpture from St. Hallvard's has been

preserved and set into the wall of the present cathedral to the right of the main entrance. A devil in the form of a dragon-like beast is shown devouring a man, and is dated from about A.D. 1100, probably illustrating the thought expressed in the First Epistle of St. Peter, "Be sober, be vigilant, because your adversary, the devil, as a roaring lion, walketh about, seeking whom he may devour." This interesting second Cathedral of Oslo was damaged in a large fire in 1686, and for strategic reasons, owing to its proximity to the Castle of Akershus, it was never repaired.

The work of building the third cathedral, the present Our Saviour's, commenced in 1694, and the church was consecrated in 1697. The chapter house in the north-east corner was added two years later. The outbreak of wars with Sweden (1700-21) postponed the work of furnishing the interior and this was not completed until nearly the 1730's. When it was completed, the interior is said to have given an impression of Baroque elegance, even of luxuriousness, unlike the rather plain brick cruciform exterior, adorned only with a square tower at the west entrance and without a spire. A magnificent organ, the work of David Lambert Karsten, as well as a beautiful rood screen with brass pillars and free sculpture were installed, and gay and gorgeous colors in the vast array of Baroque works of art then so popular, gave the cathedral a very rich interior.

Unfortunately, however, after 1820 the old interior was no longer thought fitting or fashionable. Taste in art had altered and most of the Baroque interior was accordingly removed. During the thorough restoration which was carried out in 1849-50, the church underwent great changes. Everything which in its time had given fame to the church was removed, save the organ case, and the whole interior was remade in the neo-Gothic style, based on the plans of the Hamburg architect, Alexis de Chateauneuf. In the same year the Oslo Sparebank (Oslo Savings Bank) agreed to shoulder the entire burden of financing the work of restoration and rebuilding. The three porches were adorned with rather

Looking toward the Baroque high altar and pulpit, the Cathedral of Our Saviour, Oslo, Norway. The mural over the sanctuary is designed to express the first article of the creed: "I believe in God, the Father Almighty."



coarse pseudo-Gothic portals, while the gables, which had been stripped of their ornamental coins in the repairs of the 1770's, were also given Gothic embellishments. From 1850 the church has practically had the same exterior appearance as today: the tall new tower was built, and the graceful louver turret was placed at the intersection of the roof vaults. As far as the exterior is concerned, most of the alterations were for the better. In recent years the Oslo Sparebank has made further donations to the cathedral: in 1938 the main entrance was embellished by Dagfin Werenskiöld's fine relief doors, the panels of which depict the Beatitudes from the Sermon on the Mount as found in the Gospel of St. Matthew 5:1-11.

Towards the end of the 19th century voices were raised in protest at the neo-Gothic interior fittings and the Architects' Association sought a change. Demands for restoring the former altar piece and pulpit, and refurnishing the inside of the church in harmony with them, became increasingly insistent. In 1932 the Society for Promoting the Welfare of the City of Oslo invited the Parish Council to cooperate in a plan of restoration. A committee was accordingly set up, and architect Arnstein Arneberg was asked to submit a proposal. Initially, it was agreed to concentrate on a scheme for decorating the magnificent vaulting, and the painter Hugo Louis Mohr was invited to submit a design. His proposals were from the first approved both by fellow artists and church authorities. It was hoped that the Oslo Sparebank would be interested in this project, because of its assistance in the beautification of the cathedral in other earlier instances. In March 1935 the bank decided to undertake the decoration of the ceiling, the largest decorative work ever carried out in North Europe. It was realized that the ceiling decoration would necessarily entail a complete restoration of the cathedral interior, and in this connection it was hoped that the old altar piece and pulpit could be restored. While the Oslo Sparebank contributed very considerable sums for this work, the bulk of the funds was provided by the Oslo municipality. The ceiling murals were undertaken by Mr. Mohr in 1936 and completed in 1950; the work of refurnishing the church was begun in 1948, and the entire church was re-consecrated on May 15, 1950, in connection with Oslo's ninth centenary celebration, approximately a century following the last great restoration.

Altar Piece and Pulpit

The interesting Baroque reredos is the work of a foreign master. His name is not known, only that he was

a Dutchman. It is divided into several storeys, and is reminiscent in style of both Renaissance and Baroque. The lower portion represents the Last Supper, and interestingly, the figures of the apostles wear rather modern dress, a Paschal Lamb is shown on the table, and a chandelier appears in the relief carving which strongly resembles those in the cathedral itself. The upper storey shows Christ crucified, with St. John and the Holy Mother standing on either side of the cross. At the top Christ triumphant stands flanked by two angels. Two female figures divide the storeys, one on either side; the one on the left representing the law, holding the table of the law in her right hand, and a spiked whip in her left; the other represents the gospel, holding the symbols of palm leaves and flag of victory. Neither in its composition nor in the carving of the figures is this altar piece especially remarkable, and its execution is far from perfect. But the ornamentation is singularly rich, and with the leaves and branches wreathed around the columns and the still more abundant acanthus decorations on the side wings, it has become a prototype of many altar pieces in Scandinavia. A Norwegian woodcarver completed the work when the Dutch master left the country before it was finished.

The pulpit was made by the same Dutch master, assisted by Norwegian craftsmen, and was placed in the church in 1699, the same year as the reredos. The acanthus is here still more richly abundant than in the altar piece, with lively angels' faces peering through the foliage. This is the first example in Norway of the cylindrical pulpit, which gave the carver a much freer hand than the older style of pulpit with multiple rectangular panels. This pulpit also became a source of inspiration to woodcarvers all over the Scandinavian area, and these two pieces of decorative art created a new style in Norwegian church art. The large canopy over the pulpit, with the small angels along the edges, is very fine, but somewhat heavy and oppressive. Originally the proportions were better when it was adorned at the top with the King's monogram flanked by two lions, but this was removed in 1814.

The Ceiling Murals

The monumental task of representing the chief statement of the belief of Christendom on the ceiling of the Oslo Cathedral occupied Hugo Louis Mohr for fourteen years and started artistic heads nodding in approbation throughout the world. This magnificent and gargantuan work not only excites the viewer aesthetically, but impresses him at once with the meaning of

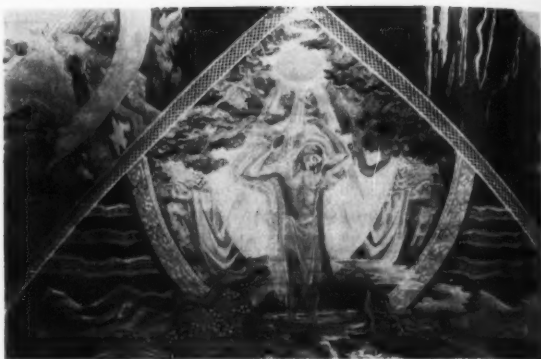
The Cathedral Age

his faith as expressed in the Apostles' Creed. The three main articles of this Confession of Faith are presented in the three arms of the cruciform church, not including the west end, which contains the organ loft. The article, "I believe in God the Father Almighty, Maker of heaven and earth" is depicted in the sanctuary over the altar, and the other two articles in either transept. In every case Christ as the visible manifestation of the word and the Church's belief is the central figure. Each mural has its genesis in the middle of the ceiling, from which hangs the central chandelier and where is shown in the middle the origin of life, the sun. It sends its light over the star-spangled sky in broken clusters of rays, and further out, concentric rings which divide the vault-fields into broad belts, light following shadow, as day follows night. In a circle in the central sun are the words from which the rest of the motif emanates: "Gloria in Excelsis Deo."

The visitor who enters Oslo Cathedral for the first time and cranes his neck to examine the painted ceiling will soon discover that it is not necessary to assume this forced position in order to discover the leit-motif in this brilliant symphony of color with its teeming figures, for the loftiest portion of the domed ceiling has no figures, only the blazing ball of light, depicted as revolving at great speed, from which all the panels originate. The striking figures which make vivid the Christian belief in the Holy Trinity are actually placed just above the cornice, not in the remote heights of the ceiling. Each of the three panels which portray the articles of the creed is dominated by a single central figure, which stands out from all the others in the decoration in size, pose, and character. Even though the figure lacks the traditional halo and the head is shaped without consideration



A detail from the north transept ceiling mural, Oslo Cathedral. The theme here is the second article of the creed. Shown is the nativity, the first scene in the series from the life of Christ.



Norwegian Information Service

The central mural of the series expressing the third article of faith, "I believe in the Holy Ghost," shows the baptism of Christ, with light of the Holy Spirit flowing over the figure.

for the traditional expression, there is no doubt that this is Christ. In the background panel of the chancel, He steps out of the universe, transfigured with light and raised to a timeless plane. The great hands of God the Father rise out of the stardust behind the figure, while the Tree of Life spreads its crown in the firmament. In the north transept Christ stands as the Saviour raising His sword against the dragon, and in the third panel, in the south transept, He bows His head in baptism, while the light of the Holy Spirit flows over Him, filling the picture. Thus the background motifs are a framework to the chief article of faith, the expression of its three divine personages, all personified in Christ, who according to the Christian faith is the visible manifestation on earth of God.

The fourth vault, the organ loft, contains, on each side, figures of the Four Evangelists, Matthew, Mark, Luke and John, and the four great prophets, Daniel, Isaiah, Jeremiah and Ezekiel, keeping guard as the people enter and leave the church. Obviously, a monumental work such as this is bound to involve many and great problems, not the least of which are technical. With its 1,500 square meters of decorated surface, it is unusually large. There were furthermore a great many practical difficulties to overcome before a solution was possible. The final solution has been most successful: using egg-oil tempera on a prepared wooden surface, painted as far as possible *al prima*, resulting in a very fine light effect.

However, the greatest and artistically most decisive problem was to find a solution which would make it possible to coordinate the large and varied complex of ideas and pictures into a firm cohesive unity, harmon-

(Continued on page 28)

Where the Emphasis Is Religious

By DOROTHY L. PILLSBURY

S AID a visitor in Santa Fe last Christmas, "How good it is to spend the Christmas season in a place where the emphasis is religious, not commercial or social!"

Everything combines to give this ancient city a Christmas that is reverent and beautiful—its natural setting, its centuries of mellowing, its mingled tradition of Indian, Spanish, and northern European folkways.

World travelers have often remarked the great similarity between the countryside around Santa Fe and that of the Holy Land—the same tawny sheltering hills, the same blue and light-flooded mountain heights, the same desert wastes, the same close-at-hand luminous stars by night, the same humble earthen houses, and shepherds watching their woolly sheep.

Indians here from time immemorial have recognized the winter solstice with their great ceremonials. To this day at Christmas time, in Indian pueblos up and down the Rio Grande, comes the precise stepping of hundreds of moccassioned feet, the full-throated singing of chanters gathered about the waist-high drum to welcome the upward path of the sun bringing longer days and the rustle of green corn leaves whispering of abundant harvest.

When Spanish colonists arrived in this region, they brought with them the religious folkways of medieval Spain. Christmas was a time for thanksgiving and joy for God's great gift to mankind. Presents did not enter into the picture until Twelfth Night when children put their shoes, filled with straw for the camels, on the doorsteps of adobe houses and awakened to find them heaped with whatever goodies a pioneering land could furnish. Separated by hundreds of desert leagues from their nearest Spanish neighbors in Old Mexico and by countless ocean leagues from families in Spain, they clung the more tenaciously to the Christmas ways of their home land or perforce invented new ones with the materials at hand.

So it is that just before midnight on Christmas Eve, the narrow, crooked streets of Santa Fe and of many an adobe village lost in the rosy hills, are filled with people bound for the cathedral or other churches in the

old town or in snowy mountain pockets. The bells of the cathedral and of the other little churches fill the air with the song of Christmas. Unless one goes early, there is seldom even standing room left for the "Mass of the Cockcrow."

Two Traditions

Out in the Indian pueblos in ancient restored churches built by the Franciscan fathers, Indians kneel devoutly on the bare floor through the midnight mass. No sooner is it over than there comes the roll of Indian drums and the voice of Indian chanters. Indians in their traditional costumes dance before the high altar in thanksgiving for the Babe in the manger. It is touching to see them



New Mexico State Tourist Bureau

Whole buildings, public and private, are stencilled in lights against the Christmas sky.

take the evergreen twigs from their ancient woven costumes to place them reverently before the manger scene. Evergreen branches mean much to Indians. They are the symbol of everlasting life.

In early Spanish colonial days, little fires of pinyon wood were laid up log cabin fashion before adobe houses and churches to light the way on Christmas Eve. *Luminarias* they called them in memory of the shepherd fires on the Judean hills. They were also lighted to

(Continued on page 30)

Christmas at Queen Elizabeth's Parish Church

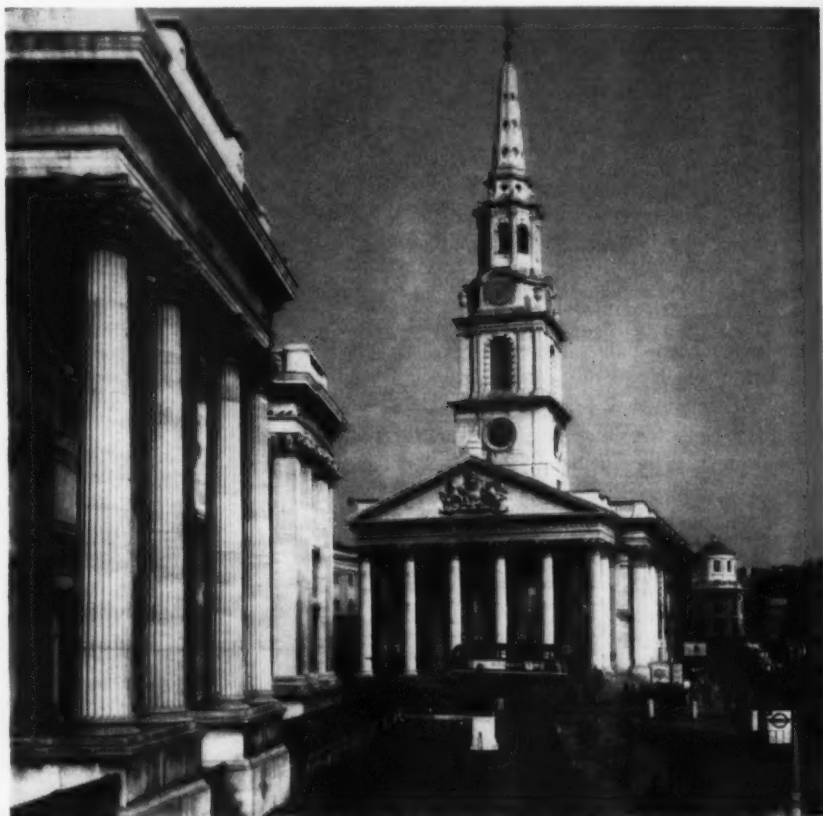
By JEAN MACVEAN

TO Londoners, radio and television audiences at home and overseas, St. Martin-in-the-Fields, parish church of Queen Elizabeth, symbolizes the spirit of Christmas. Outside its doors the lights of a great Christmas tree shine out across Trafalgar Square, and inside, on another tree, members of the congregation hang toys or put money in a box to buy Christmas gifts for children in the parish or those who are in hospital. Last year, the sculptress Josephina de Vasconcellos designed the crib for the Children's Corner of the crypt. This year she has designed another in her movingly simple modern idiom. Ten days before Christmas the vicar makes his broadcast Christmas appeal from the pulpit for the homeless and needy people who come to him in their thousands for help. Once more a Christmas party will be held on Christmas Day for those who are lonely and there will also be carol services before Christmas, one at mid-day.

"May the babe of Bethlehem be born in our hearts this Christmastide," writes the vicar, the Rev. Austen Williams, M.A., on the church's Christmas card, and this year St. Martin's is making a special effort for children — the desperate D.P. children who are still in the German camps. Refugee children are of particular concern to Mr. Williams, and St. Martin's is holding a matinee at the Theatre Royal, Drury Lane, to help them.

The program includes a Nativity play with music written by Ralph Vaughan Williams just before he died, which will be conducted by Sir Adrian Boult, ballet by the Royal Ballet, while the Variety Club of Great Britain are providing a star. Proceeds will go to the Ocken-den Venture, so that this organization can bring the children to England, educate them and help them into careers.

All this is very much in the spirit of a church which has been the parish church of the royal house of England for nearly eight centuries and which is dedicated



St. Martin-in-the-Fields, Trafalgar Square, London. Building at left is National Gallery.

CHRISTMAS, 1958

to the memory of St. Martin. In fact, the parish arms, used on all the church badges and even on lamp posts and door handles, show St. Martin on horseback dividing his cloak with a beggar, so that the lesson of practical goodwill has never been forgotten. St. Martin's has always been a refuge for the poor, sick, and orphaned, and a guardian of order before the day of local government authorities. More than fifty vicars have served there, and the Churchwardens' Accounts, dated back to 1525, include such items as "Christmas, Holly and Ivy 2d."

Church of History

From the early eleventh century a Church of St. Martin stood in the meadows which gave the church its name. In 1275 the first known vicar, John de Hocelive, was appointed. In 1542 by letters patent Henry VIII created a civil parish. The ancient church was demolished and replaced in 1544. Accounts also show "2s. payed to the Ryngers and Holders of Torches when our late Soverayn Lorde King Henry went to burial." Sir Walter Raleigh was one of the subscribers to a restoration fund in 1587 after the church had been damaged by storm. When James I was on the throne St. Martin's supported orphans, sent doctors and surgeons to the sick, carried water to the houses of invalids, and nursed them even when they had the plague.

The history of the church is the history of England. During the Civil War between King Charles I and the Roundheads the then vicar, Dr. Bray, was forced to flee abroad, leaving his library to the Puritans. Another distinguished vicar was Dr. Thomas Tenison, appointed by King Charles II as vicar and king's chaplain. It was he who established St. Martin's Public Library.

In 1721 the church, which was not only too small but in a bad state of repair, was pulled down and the foundation stone of the present building was laid. James Gibb, a friend of Sir Christopher Wren, who built some of the loveliest churches in London, was appointed architect and on October 20, 1726, the church was consecrated by the Bishop of London, one of the churchwardens being King George I. James Gibb's design provided for a double flight of dignified steps with a broad ledge in the center, but the traffic needs of 1900 demanded wider pavements at the front of the church, and the present flight of steeper steps replaced the more beautiful original. The front of the great portico above them bears the royal arms. In the eighteenth century, as today, a fashionable congregation assembled to worship under the fine elliptical blue-green ceiling with its



Nativity creche designed by Josephina de Vasconellos for St. Martin-in-the-Fields, London.

gold-embellished moulding and bosses, designed by two Italian artists.

St. Martin's had a close association with the early history of the American Episcopal Church. Following on the work of the Society for the Propagation of the Gospel, which ministered to those church members who had left the Old World for the New, a sense of unity with the English church developed in America about 1780. This was strongest in Connecticut and in 1782 three of its clergy sailed for England to seek ordination in the Anglican Church. They were the Rev. Timothy Cutler, the Rev. Samuel Johnson, and the Rev. Daniel Browne. "On Epiphany, being Sunday," writes Dr. Johnson in his diary, "we were in the morning at St. Martin-in-the-Fields, where we were entertained with most amiable and practical matter by Sr. Wm. Dawes, the most excellent Archbishop of York." The three men were confirmed and ordained at St. Martin's and returned to America, where Dr. Cutler became rector of Boston, and Dr. Johnson was later appointed president of that institution which is now Columbia University in the first Episcopal Diocese of the United States.

A Famous Vicar

St. Martin's has always been progressive, so that it is not surprising to know that it was the first to install electric light and the first to use the newly invented electrophone, so that parishioners could hear services in their own homes. Prebendary Leonard Shelford was vicar for Queen Victoria's Golden Jubilee in 1897 and was succeeded in May, 1914, when the Bishop of London appointed a young man of 34, who was to be the most famous vicar of St. Martin's. Dick Sheppard had

(Continued on page 31)

Ancient Reredos Panels Placed In Cathedral Regimental Chapel

By EDWARD C. LEGRICE

FOR many years the ancient church of Saint-Michael-at-Plea in Norwich, England, possessed and preserved as best it could amidst the damp and decay within the church, eight priceless panels of English medieval painting dating from about 1380 to 1440.

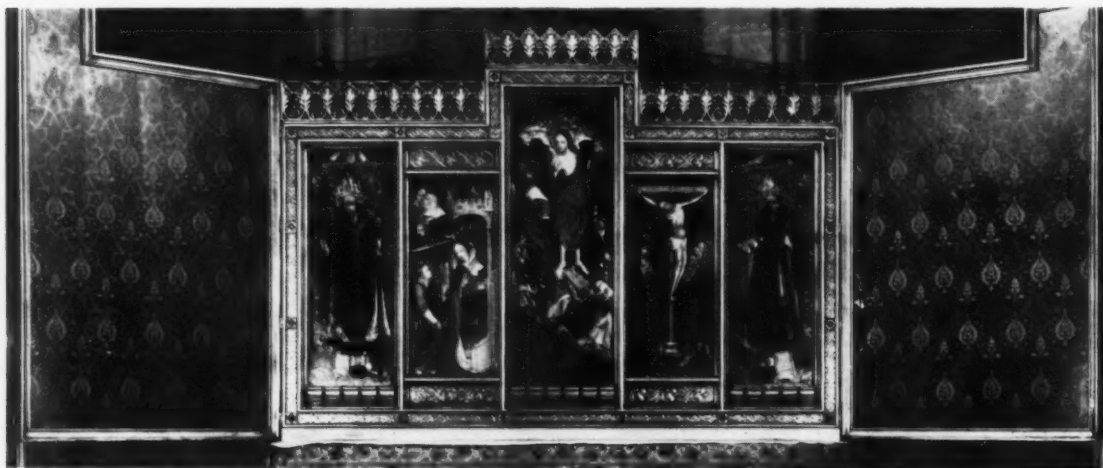
In 1953, through the efforts of the rector, the Rev. A. G. Thurlow (now vicar of Great Yarmouth, Norfolk) the Pilgrim Trust was approached and agreed to finance the cost of reparation of the panels. This work was carried out by John Brealey of the Courtauld Institute. The great beauty of the panels and their value in the history of art were fully described in an official catalogue published when the restoration was completed and the eight panels exhibited in all their splendor at the Victoria and Albert Museum in London in 1956. There they were seen by thousands of visitors. Today, however, they may be seen to even greater advantage in their new home, the War Memorial Chapel of St. Saviour in Norwich Cathedral.

The original Norman chapel of St. Saviour at the east end of the cathedral was replaced by an Early English lady chapel which, in turn, collapsed in the sixteenth

century. A new chapel was built in the 1930's as a war memorial chapel and the present dean, the Very Rev. Norman Hook, and chapter of the cathedral, later invited the Royal Norfolk Regiment to make this its regimental chapel. This invitation was cordially accepted and the regiment agreed to embellish it in a manner worthy of the great traditions of the Royal Norfolks.

As a first step it was decided to incorporate five of the eight panels into a gothic reredos of tryptich form, to be designed by Stephen Dykes-Bower, the cathedral architect, who is also surveyor of the Abbey Church of Westminster, London. The tryptich was to be carried out in gilded oak. This has now been accomplished and on July 28, 1958, Her Majesty Queen Elizabeth, the Queen Mother, opened the tryptich and thus "unveiled" the paintings at a service for the dedication of the County of Norfolk Roll of Honor of the 1939-1945 war. The roll is displayed in an oak stand in the Regimental Chapel.

Because of their varying styles and sizes, the grouping of sufficient of the ancient paintings to form a reredos presented a difficult problem, but one which Mr.



Five late-fourteenth, early fifteenth century paintings, now mounted in tryptich form, have been placed in the Regimental Chapel of Norwich Cathedral.



Daily Press Photo

The Very Rev. Norman Hook, dean of Norwich Cathedral, welcomes Her Majesty Queen Elizabeth, the Queen Mother, at the west door preceding the unveiling of the tryptich of ancient reredos panels in the Regimental Chapel. Also shown are Canon Waring, Canon Edwards, the Rt. Rev. the Lord Bishop of Norwich, and the Bishop of Thetford.

Dykes-Bower has most happily solved. In the center of the five panels is the one depicting the resurrection. To its right is the scene of the crucifixion and to its left, the annunciation, with an inset of the visitation in the upper left corner. At each end the panels depict a bishop. On the right is St. Erasmus, identified by the windlass and great bowl in the lower left corner. The bishop at the lefthand end of the panel has not yet been definitely identified, although the suggestion has been made that this is a portrait of St. Thomas of Canterbury, scenes from whose life are to be seen in the bosses of the cathedral cloister.

The resurrection panel may have been part of a separate altar piece. The author of the official descriptive material prepared for the London exhibit of the panels points out that the prototype for the disposition of the soldiers occurs in German paintings of the 1430's-1440's. But the vaguely defined stance of the Christ may be a specifically English feature. Parallels for the armour and, in particular, the sallet, an innovation of the 1430's, may be found in the illuminated Life of St. Edmund in the British Museum collection of manuscripts (Harley Mss. 2278), where a blue sky in place of a gold background also appears. In the Norwich panel the deep blue sky is fading to a white dawn of resurrection.

The annunciation panel, with the very unusual feature of the inset of the visitation, is very beautiful. The general arrangement of the architectural setting, the

kneeling Virgin, and the genuflecting angel to the left of her, belong to the manuscript tradition of the first two decades of the fifteenth century. The headdresses and the flying hair are features of alabaster imagery.

The three panels which were not included in the tryptich, the betrayal, the crucifixion, and Saint Margaret, have been framed in natural oak and hung in the Regimental Chapel. Saint Margaret is on the south wall; the other two on the north.

All of these paintings, save possibly the resurrection, are in the real sense, English. They could not be anything else. Norwich, at the time of their execution, was a very prosperous city and fourteenth century inventories suggest that St. Michael-at-Plea was one of the more richly appointed churches and probably represented the best that an English parish church could show.

Chapter Member, Author Returns to United States

Stephen P. Dorsey, Cathedral Chapter member, author and photographer, who has been with the United States Operation Mission to Lebanon, returned to Washington in the fall after what proved to be an unexpectedly difficult experience. Stationed in Beirut, Mr. Dorsey was forced to send his wife and two children to Rome in July, as "Beirut évacuées." He was not able to depart until early October, when his home leave was due.

The apartment in which the Dorseys lived also housed the son of then-President Chamoun and so was singled out for bombing and rifle fire despite the fact that it had had special police protection since the outbreak of trouble. No actual harm came to the Dorseys, but their lives were most thoroughly disrupted.

Mr. Dorsey is known to readers of *The Cathedral Age* as the author of articles on "St. Peter's Church, New Kent County, Virginia" (Autumn, 1956), and "Old Saint Anne's Church, Middletown, Delaware" (Christmas, 1955). He is also the author and principal photographer of *Early English Churches in America, 1907-1807*. This handsome volume, which includes 118 photographs of both interiors and exteriors of these historical sanctuaries, was published in 1952 by the Oxford University Press, but is now out of print, save for a limited number of copies obtainable, at \$10.00 per volume, from the Curator's Shop at Washington Cathedral.

English Church Weathervanes

By MURIEL HOLLAND

YOU can hardly go anywhere in England without seeing weathercocks and weathervanes. They swing above churches, schools, houses, garages, light-houses, and railway stations. They are perched over market places, cowsheds, and even pigsties. And they come in all shapes and sizes. There are, of course, a great number of vanes in the shape of pennons or banners. But you will also see—besides the ubiquitous cockerel—dragons, witches, eagles, doves, horses, cows, dogs, cats, and lambs. Even fishes and ships are up aloft.

By and large, the most interesting ones are to be found on churches. Perhaps the most curious is on the tower of Kingsclere Church, Hampshire. It represents a harvest bug—though it looks more like a tortoise with six legs.

The story goes that early in the thirteenth century, King John used to go down to Kingsclere regularly for hunting, taking a large body of retainers with him. These visits were far from popular, and the local people were hard put to it to provide lodgings and the necessary huge amounts of food required for the royal party.

On one occasion the sovereign was bitten so badly and so continuously by harvest bugs that he decided to cut short his stay, and the whole company departed long before their usual date—to the infinite delight and relief of the inhabitants.

The villagers later erected a weathervane in the shape of a harvest bug, as a token of thanks to the Almighty for the departure of King John and his retinue.

Another unusual vane swings above the tower of Great Ponton Church, Lincolnshire. This is in the shape of a fiddle. Years ago, so the story goes, a laboring man living in Great Ponton used to add to his meager earnings by playing his violin in the streets and at weddings and feasts. He saved every penny he could, until at last he collected enough money to go to America. Here he became extremely wealthy, but he never forgot his home and the kind friends who had helped him. He sent money back

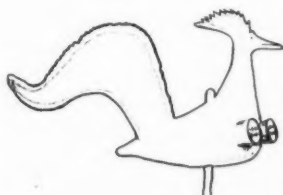


to England to pay for a model, in copper, of his favorite violin, to be put up as a weathervane on the church.

This vane has been blown down more than once, but it has always been replaced. The present fiddle swivels—so the vicar avers—on a marble from an old-fashioned “ginger-pop” bottle.

In Devon there is a weathercock that can actually crow. This is the oldest working weathercock in England, though there are even more aged roosters to be found in museums. It is on the spire of Ottery St. Mary Church and is known as the Trumpeting Cock. This cockerel has been in use for over 600 years and dates from 1335.

Running through its body are two trumpet-like tubes, each fitted with a tongue, so that when a strong, or even a moderate, wind is blowing, they produce a loud crowing sound. Indeed, this ancient cock crowed so loudly—the noise has been described as roaring—that the local inhabitants complained that it kept them awake at night. Two



corks have now been stuffed into the trumpets, but one of these is beginning to wear, and I am told that when a strong northeast wind blows, a slight moaning sound may be heard by anyone standing below. The poor old rooster is evidently still trying his hardest to crow.

During the Civil War, Sir Thomas Fairfax, Oliver Cromwell's General-in-Chief, was in the West Country, and in November 1645 his troopers were quartered in Ottery St. Mary Church. Having nothing better to do, the soldiers amused themselves by taking “pot-shots” at the weathercock, and there are two shot-holes to tell the tale.

Another noisy rooster was, until recently, perched above the tower of St. Peter's Church, Berkhamstead, Hertfordshire. It is made of riveted copper and has a tube mounted on each side of its body. Years ago, the wind blowing through these tubes produced an ear-

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piercing screech. On stormy nights the noise was so great that local residents protested that they couldn't get a wink of sleep, so—as at Ottery St. Mary—the tubes were blocked with corks.

This weathercock has been taken down, and is now in the Court House adjoining the church. Nobody seems to know how old it is. In shape it is very similar to the Ottery St. Mary cock, and it has an equally fine tail.

England's largest weathercock—not her largest weathervane—is on the spire of All Saints' Church, Hereford. This handsome cockerel measures about four feet six inches from beak to tail and weighs forty pounds. The bird is perched 223 feet from the ground. Local people used to stare up at it and boast that it was "as big as a donkey."

This rooster is rather unusual as it is shown in the act of crowing, and it possesses a fine pair of legs and "spurs" (the majority of weathercocks do not have legs). The two eyes are formed by a single glass ball about three inches in diameter. Recently the bird was regilded and between thirty and forty books of gold leaf were used for this purpose.

Biblical Legend

An amusing local legend attaches to a weathervane that used to swing above Wherwell Church, Hampshire, but is now in Andover Museum. This is in the shape of a cockatrice (a mythical creature with the head, shoulders and legs of a cock, and body, wings and tail of a wyvern or griffin). The legend dates from the year 965, when Queen Elfrida founded a nunnery at Wherwell.

In the cellar, so the story goes, a duck laid an egg which was hatched by a toad—hence the cockatrice. The creature grew to an enormous size and killed everyone who ventured near it. Then a woodman, called Green, made a huge mirror of polished metal, and lowered it down on a rope. The cockatrice immediately began to fight its own reflection. After a week of non-stop battle, the cockatrice grew so weak that the inventive woodman was able to descend to the cellar and finish it off. A cockatrice is referred to several times in the Bible, in Isaiah and Jeremiah.

A dove with an olive branch in its beak forms the unusual vane on the tower of St. John-the-Baptist's Church, Crawley, Sussex. This vane is about 100 years old, and no doubt the designer was thinking of the story of Noah and the ark. But the weathervane has a local connection with floods for the river running through the village often overflows its banks.

London possesses a great many interesting church weathervanes. Probably the best known is the famous



dragon on St. Mary-le-Bow church. At the moment this has been removed while the church is being repaired. This huge winged dragon is eight feet ten inches long and weighs two hundred-weight. It was first put up in 1679 and in the

records of Wren's churches is the item:

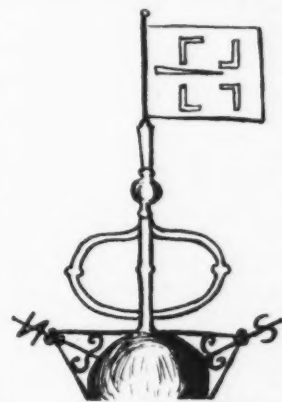
To Edward Pearce, mason, for a carving of a wooden dragon for a Moddell for ye steeple, and for cutting a relive in board to be proffered up to discern the right bigness, the summe of

£4. 0. 0.

Another item reads:

To Robert Bird, coppersmith, £38 for making the Dragon.

St. Peter's Church, Cornhill, London, has a weathervane in the shape of a large golden key. The key stands



up on end and resembles a flag. It is nine feet high and it takes two men to lift it.

Although most of London's weathervanes are hundreds of years old, there are several interesting modern ones. A few years ago, John Skeaping designed a particularly fine stylized cockerel for the new Dutch church in the city. This is probably the only weathercock in Brit-

ain with such large wide-spread wings. It was put up in 1953 and Mr. Skeaping reports that it should be trouble-free for at least 400 years. This golden bird is very mobile and spins right round in a strong wind.

Another fine cockerel—designed by the sculptor, Cecil Thomas—was put up as recently as July this year on the famous church of All Hallows-by-the-Tower. This church, incidentally, has many interesting connections. William Penn was born on Tower Hill and was baptized in the church on the 23 October, 1644. A hundred years later, John Quincy Adams was married there to Louisa Catherine Johnson, the daughter of the first

The Cathedral Age

American consul in London, who lived in America Square, Minorities.

It was from the tower of All Hallows that Samuel Pepys viewed the Great Fire of London, until, as he says in his famous Diary, "I became afeared to stay there long, and therefore down again as fast as I could."

Royal Parish Church

The church of St. Martin-in-the-Fields, Trafalgar Square, London, has the privilege of having a crown above the weathervane. The reason is that St. Martin's is the royal parish church—Buckingham Palace is not far away—and it once had the honor of having King George I as a churchwarden. The king was no lover of long sermons, and it is said that if he considered the discourse was too long, he would lean forward from his seat, which was high up behind the pulpit, and gently tap the preacher on the shoulder with his long stick.

Fishes, like cockerels, are particularly popular as

weathervanes for churches. Some people say that the cock is a symbol of vigilance, and is therefore put up as an example to the clergy to be ever watchful. Others affirm that the cock is a symbol of weakness—being associated, of course, with Peter's denial of Christ—and that it is set high up on church spires to remind all Christians that, in their weakness, the church is their strength.

A part of the famous Bayeux Tapestry, which is over 800 years old, shows a man holding a weathercock in his hand, climbing up on to the roof of Westminster Abbey (which is dedicated to St. Peter).

The fish is, of course, one of the oldest Christian symbols. The initial letters of the Greek words for "Jesus Christ, Son of God, Saviour," form the Greek word for fish. A fish also serves as a reminder of Christ's parable likening the Kingdom of Heaven to a net.

On the tower of Charmouth Church, Dorset, there is a fish weathervane forty inches long. This uncommon

(Continued on page 34)

The Cathedral Chapter

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The National Cathedral Association At Work

N. C. A. Service

A special evensong service marking the 25th anniversary of the National Cathedral Association and honoring all Washington area members of the association was held in the great choir of the Cathedral on November 5. Invitations to the service, which was conducted by Dean Sayre, were sent to more than 1,400 association members in the vicinity. Arrangements for the services were made by the Washington N. C. A. committee, Mrs. G. R. Littlehales chairman.

The first meeting of this committee for the current year was held in early October in the Cathedral library and was followed by a tour of the Cathedral under the leadership of Mrs. Winfield Dudley, Cathedral aide.

Other programs scheduled for this committee include a talk on the symbolism of the church by Miss Helen Griffith, a well known authority and author in this field. On January 9 Paul Callaway will talk on music in the Cathedral and the final meeting on March 9, will be devoted to making plans for the annual meeting, April 20-23, of N. C. A. regional chairmen and delegates from all parts of the country.

* * *

Western Massachusetts Active

Mrs. John Church, vice chairman for Western Massachusetts, sent in the following report on the visit of Mrs. James Douglas, Cathedral Chapter member and chairman of the Garden Committee:

A charming speaker, a dedicated committee, and a pleasant setting combined to make a great success of the first benefit program sponsored by the Southern Berkshire area of the National Cathedral Association. The members of the committee spent several months planning the event, which took place at the Berkshire Garden Center in Stockbridge on June 25, and their efforts were crowned with the appearance of Mrs. Douglas, who spoke about the Cathedral gardens and their place in the life of the whole Cathedral Close.

There was a fine response to letters written to patrons and to the sale of tickets, and a gift of more than \$300 was sent to the Cathedral.

Tea was served, and gifts from the Herb Cottage were offered for sale. The weatherman smiled on the occasion and those present had an opportunity to admire the gardens at the center.

The committee which planned the program included representatives from the parish churches in Great Barrington, Lee, Lenox, New Lenox, Pittsfield, Sheffield, and Stockbridge, as well as several willing helpers outside the immediate area.

Mrs. Douglas illustrated her talk with slides of the Cathedral and the gardens, and told the story of the work there in a most inspiring way. After her talk in Stockbridge, she left for Fitchburg, where she spoke to the N.C.A. members of that area. In the Berkshires she was the guest of Mr. and Mrs. Shaun Kelly, in Richmond.

* * *

General Convention

As reported in the last issue of *The AGE*, N. C. A. had a booth at General Convention in Miami Beach. Unfortunately, our plan for serving coffee to callers was disapproved by the hotel and convention authorities, but even without this hoped-for refreshment, our booth was a very attractive place. All of the church exhibits, except the professional and commercial ones, were in one rather crowded dark room and were very small. However, our brightly lighted book, with the turning pages, mounted on a beautifully made cabinet, attracted much attention and favorable comment. The cabinet was also lighted and showed off the Cathedral glass to perfection. We had some Herb Cottage table covers and decorative towels on the tables and the Christmas cards standing on these; also a low coffee table with three chairs, where many people stopped and rested their weary feet! While they were so doing, many orders were received for the beautiful articles displayed from the two shops, the Curator's, and the Herb Cottage, and for Christmas cards. I sent back to the Cathedral every night a list of these orders, the money value of which I do not know yet, but it was quite considerable.

There were seven regional chairmen there, most of them delegates from their diocesan women's auxiliaries.

The Cathedral Age



Washington Cathedral display at General Convention in Miami Beach.

They were Mrs. Charles Miller Pors, Fond du Lac, Wisconsin; Mrs. Alexander L. Wiener, Michigan; Mrs. Shelby C. Stanley, West Texas; Mrs. Frank A. Plum, Olympia, Washington; Mrs. T. F. Randolph, Alabama; Mrs. Clifford C. Hine, Los Angeles; and Mrs. John R. Beverley, South Florida.

Others who helped to "man" the booth were Mrs. William Howard, the head aide at the Cathedral; Mrs. E. R. Finkenstaedt, whose husband was a deputy and is N. C. A. vice-president; Mrs. Brian McCormick of Kentucky; Mrs. Gray Temple and Mrs. Robert Allen (both wives of clerical deputies), and several of Mrs. John Beverley's friends from the host diocese.

Of the twenty-five odd dioceses where there is no NCA representative, I was able (thanks to these wonderful helpers!) to see, actually at lunch, ten woman's auxiliary presidents, and four or five bishops from other dioceses, so that if and when we in the office here at the Cathedral can get our letters written to the many names suggested by these friends, we should be able substantially to increase, not only the number of regional chairmen, but through them, memberships throughout the country. This will be a long, slow process.

There was lots of "good-will" for the Cathedral all through the Convention — and even though we were not formally on the agenda of the Triennial, Mrs. Wedel felt that the Cathedral was very much before the people.

This cannot be a report on the actions and results of the Convention as I had practically no opportunity to attend the business sessions of either house and had to rely on printed accounts. Bishop Dun and Mrs. Wedel were both outstanding leaders and speakers and they both, with the president of the House of Deputies, Canon Wedel, gave great lustre to the Cathedral and its little corner of light in the exhibit room!

Together with the Church Society for College Work and the Overseas Mission Society, we are everlastingly grateful to Fred Grossman, the Cathedral carpenter, for hauling, in his trailer, our three exhibits to Miami Beach, for helping us put them up, and for bringing them safely back to Washington! He saved us hours of work and much money, and through these pages I should like all NCA members to know how invaluable is the cooperation, good will, and strength given to those who go to represent the Cathedral at any gathering.

* * *

Special Visitors

Among the interesting special groups which visited the Cathedral this fall were the Business and Professional Woman's Club from St. Andrew's Church in Wilmington, Delaware, and one from St. Paul's Church in Richmond, Virginia. The latter arrived in time for luncheon at a nearby restaurant and after the tour attended evensong. Mrs. William Howard, chief aide, arranged for these guests to be conducted through the building.

* * *

Devotional Work Book

Mrs. Alexander Wiener, regional chairman, Eastern Michigan, was instrumental in compiling, editing, and publishing a devotional work book which is a most valuable tool for anyone interested in becoming a more effective Christian. More than 400 copies were sold at General Convention and the Curator's Shop at the Cathedral has a stock on hand ready for any orders. This is a wonderful, and, one would hope, logical kind of thing for a Cathedral representative to have done, and we hope all other chairmen will use it as it is meant to be used and thus, incidentally, appreciate its authorship.

* * *

CHRISTMAS, 1958

Successful Bazaar

"We in Middleburg, Virginia, once more have had what we feel to be a very rewarding two days," writes Mrs. Houghton Metcalf, regional chairman for Northern Virginia. Mrs. Metcalf's report goes on to point out that the success of a Cathedral table at any fair or bazaar cannot be judged entirely on a monetary basis, for good publicity and making new friends for the Cathedral are so much a part of any project of this kind. She continues, "We make our table as attractive as possible. By placing boxes of different sizes on the table we can give a three-tiered effect and we cover it all over with a silver damask cloth. On top we place a creche flanked by two bowls filled with ivy. All the Cathedral glass vases we show are filled with roses and orchids. We have also for sale Christmas cards, Herb Cottage baskets, herbs, kitchen towels, paper Christmas sacks, etc. Being so near Washington, we do not mark up what we buy from the Curator's Shop and Herb Cottage. We are prepared to answer questions and have N. C. A. membership cards at hand. I know that over the period of six years many customers have found their way to the Cathedral close through our efforts, and this in itself is very worthwhile.

This year we have sent \$275 to the N. C. A. and \$35 to Emmanuel Church in Middleburg."

* * *

Boston Meeting

The Boston Committee of the Eastern Massachusetts Region met on November 3 at Emmanuel Church to hear a talk by Mrs. Harold Kellerman, director of the department of religious education for the Diocese of Washington, and member of the Washington N. C. A. Committee since its inception.

* * *

Activity in Connecticut

Mrs. Frederick Wildman, regional chairman, has had an active autumn in behalf of the National Cathedral Association. In September, Mrs. John Talbot, regional chairman of Western Massachusetts, and Mrs. Wildman were invited to the fall meeting of the Diocesan Board of Connecticut and the archdeaconry officers at Diocesan House in Hartford. Mrs. Talbot gave a short talk on the Cathedral and its work.

In October, Mrs. Wildman went to Portland and showed the beautiful colored slides of the Cathedral. A few days later, the first meeting of the Greenwich

Branch of the National Cathedral Association, of which Mrs. Kenneth Ray is chairman, took place. On October 16, Mrs. Talbot and Mrs. Wildman went to Christ Church, Guilford, where Mrs. Talbot gave a most interesting address. The meeting was a large one and was most enthusiastic. At all of these meetings, stone and membership cards were given out, and also cards with the regional chairman's name and address on them, asking if the parish auxiliary receiving one of these cards would be interested in having a Cathedral program in its own church. There has been quite a good response to the cards.

In November, Mrs. Wildman went to Durham to show the needlework slides. There is much interest in making kneelers and cushions for the Church of the Epiphany.

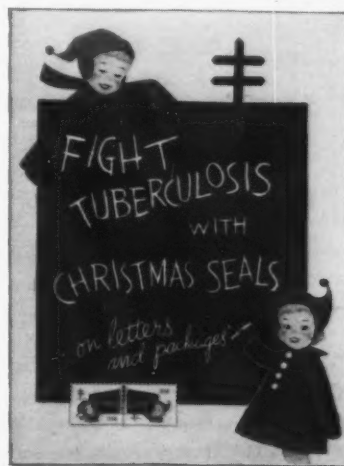
Mrs. Wedel went to Connecticut on December 11, to speak for the Cathedral in the home of Mrs. Samuel Pryor in Greenwich, and later that afternoon went with Mrs. Wildman to New Haven for a large Cathedral meeting at Trinity parish house.

As Connecticut has not had a regional chairman until this past year, a great deal of ground work has had to be done. This would not have been half as well accomplished without the help of Mrs. Talbot, who has been most generous in giving her time and help in every way.

* * *

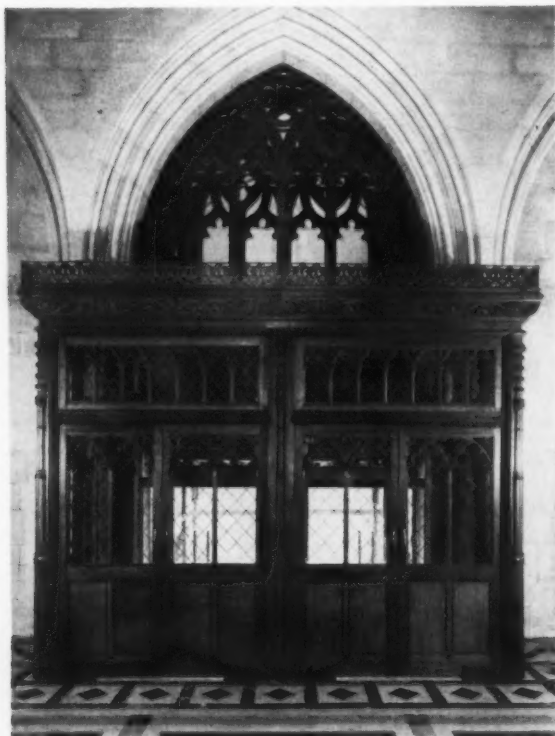
Memorial Bay

Two regions particularly, Delaware and Eastern Pennsylvania, are concentrating their efforts at present on raising funds, through purchase of building stones, for the association's twenty-fifth anniversary gift of a Cathedral bay.



South Portal Screen

A magnificent addition to the South Transept of Washington Cathedral is a handsomely carved screen of English oak with polychrome embellishments that forms the inner entrance of the South Portal.



James R. Dunlop Photo

South Portal Screen

The need for such a screen, one that would protect worshippers from the cold winds of winter and, at the same time, add beauty to the interior of the Cathedral, has been felt for some time.

This is no ordinary screen. Many consultations, alterations, and even rejections preceded the approval of the final design. St. Sidwell's Art Works in Exeter, England, noted for craftsmanship as sculptors in wood and stone and specialists in ecclesiastical wood carving, were commissioned to make the screen. Leaves, berries, birds,

and tiny animals, details favored by medieval craftsmen, have been incorporated in the design of the borders. Each one appears to have been there always, only waiting for the carver's magic to bring it into being.

The polychrome rosettes, overhead in the outer entrance, attract the eye and accent the beauty of the carving. No two are alike. Among them there are the Tudor Rose and the arms of Canterbury Cathedral and of Exeter Cathedral. The latter incorporates the keys and sword of St. Peter and St. Paul for whom both Exeter and Washington cathedrals are named.

Here, too, is the fish, the secret sign used by early Christians to designate themselves as believers in Jesus; the snail, symbol of St. Lydia who was converted through the teachings of St. Paul; the cock, symbolic of the vigilance of St. Peter, as well as many other symbols.

As you enter the south portal you see through its glass panels the crossing with its famous Canterbury pulpit and monumental columns and on to the great rose window of the North Transept.

As you leave the Cathedral, you will look down the Pilgrim Steps to the equestrian statue of George Washington, which will be set in place in the immediate future, and on into the great oak grove behind it.

This screen was given by their daughter in memory of Ellen N. and Benjamin Head Warder, old Washington residents, members of St. John's Parish, Lafayette Square, and donors to the fund which bought the land on which the Cathedral stands. It will be dedicated in the near future.



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Washington Cathedral Chronicles

Presiding Bishop

The newly-elected Presiding Bishop of the Protestant Episcopal Church, the Rt. Rev. Arthur Carl Lichtenberger, D. D., will be installed at a special service in Washington Cathedral on Wednesday, January 14, at 3 p. m. By vote of the General Convention of 1941 the official ecclesiastical seat of the Presiding Bishop of the Church is in the Cathedral. The Presiding Bishop's cathedra in the Cathedral is located at the eastern end of the choir stalls, on the north side. The gothic stall of carved oak is twenty-two feet tall and was the gift of the late Rt. Rev. Paul Matthews, Bishop of New Jersey for twenty-two years.

* * *

Fund Goal in Sight

The complete success of the 1958 appeal to residents of the Washington area for \$75,000 for the ministry, music, and maintenance of the Cathedral seemed assured as The AGE went to press. The appeal, conducted by a large corps of volunteer solicitors during the month of October, had brought gifts totaling \$69,322 by October 30. Bishop and Mrs. Dun and Dean and Mrs. Sayre entertained at a tea complimenting all the workers as the drive neared its conclusion late in October.

* * *

Christmas at the Cathedral

The Christmas season at the Cathedral will open with the Advent presentation, on December 14, of J. S. Bach's "Christmas Oratorio" by the Washington and Cathedral Choral Societies, conducted by Paul Callaway. The first three parts of this magnificent work, which will be performed by the more than 300 singers, members of the National Symphony Orchestra, and guest soloists, will be sung in the afternoon; with the last three parts to be presented in the evening.

Immediately before the Cathedral schools begin their

holidays, St. Albans and the National Cathedral School for Girls will present a Christmas pageant in the Cathedral. Music for this original presentation has been written by Richard W. Dirksen, associate organist and director of the schools' glee clubs, and words by the Rev. Dr. John Wallace Suter, former dean of the Cathedral and outstanding liturgist of the Church.

The Vigil of Christmas, the candlelight celebration of Holy Communion, will start at 11:30 p.m. December 24 and be televised over a national network by Columbia Broadcasting System. On Christmas Day a service from 9 to 10 a.m. will be televised over the National Broadcasting Company's network.

* * *

Statesman Granted Sepulture

Breckenridge Long, third assistant Secretary of State under Woodrow Wilson and assistant Secretary of State from 1940 to 1944, died September 26 and following a funeral service in the great crossing, was granted sepulture in the Cathedral. Dean Sayre conducted the services.

From 1933 to 1936 Mr. Long was Ambassador to India. He was known as an ardent supporter of the League of Nations and an active Democratic leader. His last public appointment was in 1944 when he was a member of the United States delegation to the Dumbarton Oaks Conference. A graduate of Princeton University, Mr. Long completed his law studies at Washington University in St. Louis, Missouri, his native city. He was a former member of the board of trustees of Princeton and of the Corcoran Art Gallery. He is survived by his wife and a daughter.

* * *

Lincoln Memorial Service

Washington Cathedral, on January 11 at 4 p.m., will be the scene of a memorial service marking the beginning of the nationwide Lincoln Sesquicentennial

The Cathedral Age

Celebration which is planned for the year 1959. The Rt. Rev. Richard S. M. Emrich, Bishop of Michigan, an authority on Lincoln memorabilia and author of a number of theological works as well as a booklet, "A Meditation on the Life of Abraham Lincoln," will be the preacher.

Among those expected to attend the service will be representatives of the Lincoln Group of the District of Columbia, the Civil War Round Table of the District, Baltimore and Hagerstown, Md., Fredericksburg, Richmond, and Winchester, Va., the Civil War Commission, Columbia Historical Society, Boy and Girl Scouts, American Legion, American Legion Auxiliary, Ladies of the G. A. R., Disabled American Veterans, National Sojourners, D. C. Auxiliary of United Spanish War Veterans, and the American National Red Cross.

* * *

Service for Scientists

Washington is a popular city for conventions and the Cathedral, in its capacity as a national shrine dedicated as a "House of Prayer for all people, forever free and open, welcoming all who enter its doors . . ." extends invitations to national groups to attend its services of worship. Sometimes special services are arranged.

This month some 500 delegates to the national convention of the American Association for the Advancement of Science will attend the service of worship in a body at 11 a. m. on December 28.

Dr. Paul J. Tillich, professor of theology, Harvard University Divinity School, and author of many theological and philosophical works in English and German, will preach on "Science and Religion."

* * *

Guest Preachers

The Most Rev. Angus Campbell MacInness, archbishop in Jerusalem and head of the newly organized province of the Anglican Church in the Middle East, preached at the Cathedral at the afternoon service on October 19. The archbishop was in this country on the invitation of Bishop Sherrill, Presiding Bishop of the Church, having come here after the Lambeth Conference.

Preacher at the morning service on that Sunday was the Rev. William C. Heffner, priest-in-charge, Okinawa Mission, and an honorary canon of St. Andrew's Cathedral in Honolulu. He preached in the Cathedral at the invitation of Dean Sayre, who visited Okinawa last winter at the request of the chief of Air Force chaplains

to observe the religious program of the military and its relationship to the work of the civilian churches.

* * *

Engineer Resigns

To the regret of his many friends and associates at the Cathedral Arthur C. Barrett, chief engineer since September 1951, resigned early in the autumn. Mr. Barrett joined the Cathedral staff in 1949 as maintenance engineer.

In addition to his outstanding skill in his own field, Mr. Barrett is known throughout the Washington area as a grower of prize-winning roses; and throughout the country as the photographer of most of the Cathedral events and scenes which appear before National Cathedral Association and other audiences in the Cathedral color slides series.

* * *

Greek Catholics at Cathedral

In mid-September a congregation of American Carpatho-Russian Orthodox Greek Catholics began to hold services in Resurrection Chapel. Members of the group are Americans of Carpatho-Russian extraction who orig-

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CHRISTMAS, 1958

inated in the foothills of the Carpathian Mountains in what is now Czechoslovakia. Three hundred years ago political intrigue forced them to abandon their Orthodox faith. In 1938, approximately 100,000 of them resident in the United States were received into the Orthodox Church by the Ecumenical Patriarch of Constantinople, who directed their leader, Bishop Chornock, to be consecrated in Constantinople. There are at present some sixty churches of this faith in the United States, with the diocesan headquarters at Johnstown, Pennsylvania.

* * *

Missionary "Colloquium"

Under the auspices of the Overseas Mission Society of the Episcopal Church thirty-eight men selected because of their particular interest in the missionary work of the Church, met at the College of Preachers in late September for a four-day study of missionary programs around the world. Leader and lecturer at the conference was the Rev. Canon M. A. C. Warren, D. D., general secretary of the Church Missionary Society, London, England.

The six principal themes discussed were "Asia and the Christian Mission," "What Is Happening in Africa?"

"What Does Evangelism Involve in the Missionary Task Today?" "The Re-minting of the Word 'Missionary,'" "The Anglican Contribution to the Christian Mission of Our Times," and "The American Missionary Perspective, More Particularly That of the Episcopal Church."

* * *

Schools Service

The annual service of dedication for students, teachers, and parents of the three Cathedral schools was held in the Cathedral the last Sunday in September, as the school year opened. The preacher was Canon Frederick Arterton.

The lesson was read by Margaretta Goodbody, president of the Missionary Board, National Cathedral School for Girls; recitation of the Apostles' Creed was led by Albert Dillon Sturtevant, senior prefect at St. Albans School. Prayers for each of the three Cathedral schools were led by John Stephen Wood, senior warden, St. Albans; Dorothy Mitchell, president of N. C. S. student council; and Helen Ackerman, Beauvoir Elementary School. The offering was given to the schools' scholarship fund.

* * *

The Cathedral Ministry

Dean Sayre's personal calendar is a revelation of a portion of Washington Cathedral's ministry which many persons might overlook. Constant as are the demands upon his time at the Cathedral, where he must be the chief administrative officer, plan services, preach, talk with hundreds of callers a month, and find time for study and innumerable meetings, he must also serve the Cathedral as an ambassador to "all sorts and conditions of men" in many parts of the country.

His "extra-curricular" schedule during the fall included preaching at the installation of the Rev. David Loegler as dean of Trinity Cathedral in Cleveland late in September. Early in October he went to New York where he was one of six representatives of "The Christian Century," speaking for Protestant publications at a symposium arranged by the Columbia University School of Journalism. Also taking part were six representatives of the Roman Catholic publication, "The Commonweal," and six for the Jewish magazine, "The Commentary."

After a full schedule of Cathedral services on the first Sunday in October he went to Bryn Mawr, Penn-

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The Cathedral Age

sylvania, to preach that evening at a service marking the 150th anniversary of the Lower Merion Baptist Church. Back in Washington two days later he spoke the invocation at the opening of the Chemical Workers International Convention. A week later he again gave an invocation, this time at the opening of the Garden Show at a Washington hotel. On the 28th he flew to Detroit to speak to the Woman's Auxiliary of Christ Church, Grosse Pointe, on "The Detroit Industrial Mission," in which he has long been actively interested.

* * *

Thanksgiving Service

The National Capital Service of Thanksgiving was held in the Cathedral at 4 p.m. on the Sunday before Thanksgiving Day. The Rev. Dr. Ralph W. Sockman, minister of Christ Church (Methodist) New York City, preached on the theme, "Share-Our-Surplus," the Thanksgiving-time emphasis of many Protestant churches.

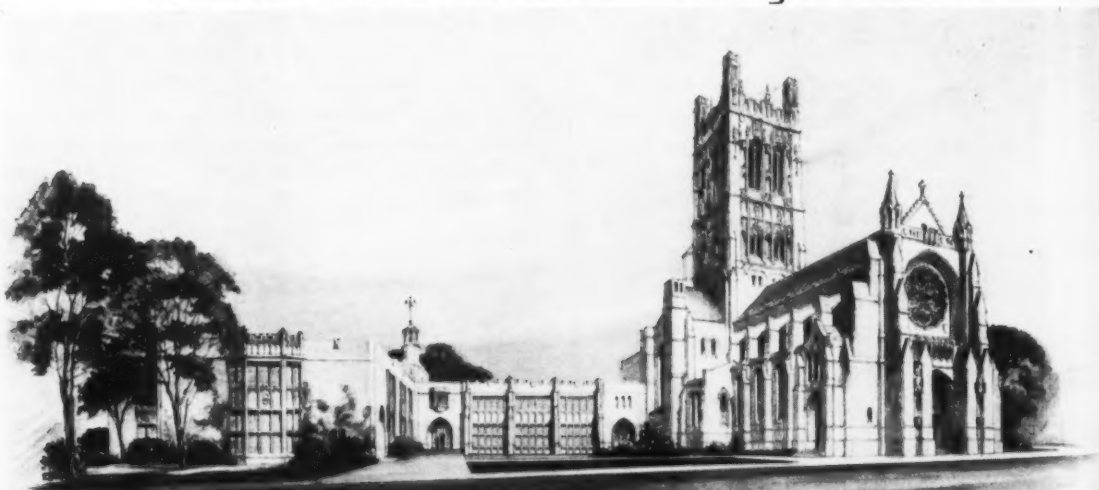
The service was sponsored by the Council of Churches of the National Capital Area and Church World Service. In announcing plans for the service Dr. Frederick E. Reissig of the Council of Churches emphasized the importance of the theme in the whole area of international relations as well as in the area of world relief.

Modern Murals at Oslo

(Continued from page 12)

izing with the architecture of the building. Using a central sun symbol as a starting point, and with the help of concentric waves of light and radiating pencils of light, the artist has discovered a motif which makes it possible to deal with all the vaults on the basis of a unified principle. By linking all the portions of the decor directly with the sun, he found a framework which in itself has become a natural expression of the unity and universal character of the Christian belief. Light is the Alpha and Omega of the decor, as Christ, the Light of the World, Who so compared Himself. It originates in light, and as though in a paean of praise, it bursts forth into the words which flame in a golden aureole round the edge of the sun: "Gloria in Excelsis Deo."

Detroit Cathedral to Enlarge Plant



Construction of a new diocesan center, which, as is shown in the architect's drawing above, will adjoin St. Paul's Cathedral, Detroit, will begin this fall. The new buildings will house the cathedral's parish offices and diocesan offices for the bishops, the Woman's Auxiliary, the Girls' Friendly Society, and the Episcopal Book Shop, and are designed to blend with the Cathedral which was designed by Ralph Adams Cram.

A large proportion of the funds for the new buildings was raised in a one-day diocesan wide canvas conducted on Whitsunday by nearly 10,000 workers who called on 30,000 persons seeking support for the Diocesan Development Fund. The amount collected that day, added to monies already on hand, make it possible to plan for ground-breaking this year.

National Cathedral School

(Continued from page 9)

second gymnasium. The new building, dedicated in 1955, was functional in style, yet its warm red brick and soft greenish colored piers harmonized with Whitby and the existing gymnasium. However, the academic life of the school was divided by Woodley Road, and rain or shine, hot or cold, the girls shuttled back and forth from Hearst, where some classes still had to be scheduled, to Procter in almost collegiate fashion.

New Unit Needed

A second academic unit to consolidate classes in the area between Woodley Road and Lowell Street between Wisconsin Avenue and 36th Street was the obvious answer. But no privately supported school, be it college or preparatory school, can do more today than meet the costs of operation—indeed without endowment few can do even that—and the Cathedral schools are tuition supported. But gradually the dream began to emerge, first in the talk of the girls themselves—"wouldn't it be wonderful if . . ."—then in the awareness of the Governing Board and its building committee—and finally in the minds of alumnae, parents, and friends. Advance gifts were received and now total almost two-thirds of the estimated cost of the new building—enough so that ground was broken at commencement, 1958. The finished school building should be ready for 1960, the sixtieth anniversary of the school's founding.

This building will be called Founders Hall in honor of those who gave substantially to making it a reality and who wish to remain anonymous. A published list of other subscribers and contributors will hang in the front hall, for the alumnae and trustees must still raise more than \$100,000 to complete the building. They hope not only to secure this amount, but also an additional \$100,000 to remodel the original building which will be used entirely as a student residence, except for its big study hall which will be converted into a spacious and beautiful library. Founders Hall is designed for ten additional classrooms, four conference rooms, a large study hall, a recreation room for before and after school gatherings as well as mid-day break, an art room along the top side of its north exposure, and offices for principal, vice-principal, and secretaries.

In planning for the future of National Cathedral



Washington Post Photo

Members of the class of 1958 watch Bishop Dun turn the first spadeful of earth as excavation for school's new building began.

School the trustees do not envision a larger school, nor do the faculty or alumnae desire one. The present size of 400 girls is as large as seems wise if the intimacy and concern for the individual which have always characterized the school are to be maintained. The high school numbers about 220, and almost half of these are boarding pupils. This balance in numbers makes for good relations between resident and day girls and is to the advantage of both. The new building will make possible a less crowded school, a more efficient operation, and a more unified academic life for both teachers and pupils, especially as it will bring the lower and upper schools into closer relationship.

Founders Hall, together with Whitby and Procter, will make three sides of a square, facing the majestic north transept and great rose window of the Cathedral itself. The quadrangle which will be framed by Founders Hall is in effect an extension of the close, so near is it to the physical presence of the Cathedral, and so closely related is the spirit of the growing school to that of the growing Cathedral.

Like many of the other buildings on the close, the National Cathedral School buildings serve more than their primary cause. Whitby Hall, in addition to being the scene of the dramatic and musical joint activities of the two Cathedral preparatory schools, is used by study groups such as Dr. Mollegen's Study of Modern Man. The N. C. S. gymnasium was the scene of the luncheon served delegates to the Washington Diocesan Convention which elected a bishop coadjutor recently, and there are numerous other demands on the already overcrowded plant.



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Emphasis Is Religious

(Continued from page 13)

guide the Christ Child to the homes. They not only guided seen and unseen guests to the humble homes, but afforded a delightful incense of burning pine that filled the crisp winter air.

Usually in the old days there were three *luminarias* grouped together to honor the three members of the Holy Family. Sometimes there were nine to honor the Holy Family, the three Wisemen and three Shepherds. Sometimes there were twelve little fires to greet the Twelve Apostles.

Spanish colonists must have used some form of *farolito*—little lantern atop their flat adobe roofs to add radiance to the Christmas scene. No one seems to know exactly just when people here started using paper bags partly filled with sand and holding a lighted candle as little lanterns. They give a rose colored light and when placed eighteen inches apart along the edges of flat roof tops, whole buildings public and private are stencilled against the dark but starry sky in breath-taking beauty.

Of late years, paper bag lanterns have increased in favor. Not only do they outline roof tops and adobe walls, but they have moved down to the ground to outline walks and to follow the curve of winding driveways. Sometimes hundreds of the *farolitos* are used on a single building. So many were used last Christmas that the town's entire stock of candles was sold out before Christmas Eve.

Much of the preservation of these delightful customs is the result of the work of the Old Santa Fe Association which offers cash prizes for the homes most beautifully decorated after the old manner. Christmas of 1957 saw double the number of such decorated homes over those of 1956. There were many more which were not entered in the contest, showing that there were many people of Santa Fe who decorated their homes after the old customs for the sheer joy of it. It is a custom in which all creeds and beliefs can unite. High on Fort Marcy Hill blossoms a huge electric star, the contribution of modern America.

So it is that in Santa Fe and its countryside one can enjoy a Christmas where emphasis is on its religious significance. Especially is this true if one seeks out the

CHRISTMAS, 1958

little winding hilly roads where live many of the Spanish residents of the old town. Here often one may discover a lighted window whose glass has been skillfully painted to tell the story of Christmas—the shepherds, the three Kings, and the Holy Family in the lowly stable. It makes for a great heart-lifting and upsurge of courage in these tumultuous times to see three peoples and three cultures uniting in their reverence for that first Christmas.

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Queen's Parish School

(Continued from page 15)

a magnetism which drew men and women in thousands. "He had no use," said the Dean of St. Paul's at his funeral service, "for a religion which does not transform the world and save human beings from misery." His horror at what he had seen as an army chaplain in the early days of World War I, made him a determined pacifist, and he kept the church open day and night for young soldiers home from France. It became known as the Church of the Ever-Open Door and homeless and stranded people sought shelter there. The relief organizations with which St. Martin's is now associated and the meetings, committees, dances, whist-drives, clubs, and book-distributions in the crypt were only the beginnings of Dick Sheppard's work. He started a Christmas play and the world's most extraordinary parish magazine, the St. Martin's Review, which printed contributions from such serious writers as Bernard Shaw, Thomas Hardy, and John Masefield. In 1924, to the horror of the conventionally-minded, he broadcast the first service from St. Martin's. It was an immense success and led to the regular broadcasts from this church, both to Britain and overseas, which brought religion into people's homes. The first televised service was in 1950. When this "saint with the sense of humor" died in 1937, crowds gathered in the streets as if they mourned the passing of a king. In New York, his friend, Dr. Russell Bowie, composed a special litany of prayer and thanksgiving.

There vicars followed him: the brave and generous Rev. William Patrick Glyn McCormick, chaplain to the King; the Rev. Eric Stephen Loveday, "whose every sermon was a poem;" and the Rev. Lewis Mervyn Charles-Edwards, now Bishop of Worcester, who has "a genius for friendship." Since Buckingham Palace lies in the parish, Mr. Charles-Edwards attended the christenings of Prince Charles and Princess Anne. The present vicar, the Rev. Austen Williams, was assistant vicar, left St. Martin's for Bristol in 1951 and returned there in 1956. He, too, shows the dynamism of the remarkable vicars of this "Parish of the World."

"May God grant us, this Christmas, to hold on to what we discover," he wrote last Christmas, "to believe in it, not as a passing fancy, but as the only real hope for the world in which we live. May Christ be born in our hearts and minds."

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IN

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gratitude for the devotion of the thousands of
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An outer aisle bay

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Enclosed please find check for
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_____ Plain Stones, each at \$10.00
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Memorial Flowers Given To Adorn Cathedral Altars

Always one of the loveliest and most appealing shrines in the Cathedral, the Children's Chapel is particularly beautiful during the great festival seasons of the Christian year. Like some of the Cathedral's other altars, this tiny one can be further beautified because someone has provided, in the form of a memorial gift, the money needed to purchase flowers for its adornment. This particular memorial makes it possible to have flowers in the chapel, which is itself a memorial, every Sunday of the year.

Not all of the Cathedral altars can be so cared for, although more and more persons have become interested in providing flowers for a Cathedral altar in memory of a loved one. Often these gifts are made for one particular Sunday or another feast day; sometimes for the month in which the person memorialized was born or died. Others send their gift with only the request that the memorial flowers be placed at Easter, or at Christmas, without designating a particular altar.

The Cathedral Altar Guild is charged with the care of all the altars, and includes a special flower committee of women, many of whom have studied the art of flower arrangement, and all of whom are devoted and inspired workers at this exacting task. Plans for the adornment of the Cathedral at Christmas, or for any other great feast or service, are made far in advance, and hours of work by many willing hands produce the final beauty.

For Christmas this year plans are already made for the Children's Chapel altar, where a Della Robia motif in keeping with the renaissance colors and gilt of the chapel, will be used. Small fruits, especially prepared, will be placed on fresh green garlands entwined with pale blue ribbons and hung in the chapel. Bayleaf pyramids, also decorated with small fruits, will flank the altar.

Persons who wish an opportunity to place memorial flowers in the Cathedral may write the head of the Altar Guild, Miss Katherine Howard, at the Cathedral.

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English Church Weathervanes

(Continued from page 20)

mon vane is made of wood and has teeth, tail, and fins of metal.

Another large fish vane is on the spire of St. John's Church, Piddinghoe, Sussex. This has been referred to in a poem by Rudyard Kipling: "...or South, where windy Piddinghoe's begilded dolphin veers." This fish, in actual fact, represents a salmon trout, not a dolphin. In olden days the River Ouse which meanders round the hill on which the church stands, used to be a salmon river.

Occasionally, you will come across a church with more than one weathervane. St. Sampson's Church, Cricklade, Wiltshire, possesses four. They represent a cock, a ship, a lamb, and a flag. It is said that it was at Cricklade that St. Augustine met the Welsh bishops

when they discussed the time the feast of Easter should fall.

Historic churches all over England are appealing for funds for repairs, and the weathercock often plays an important part in collecting money. It may appear at church bazaars or fetes, and for the paltry sum of sixpence or a shilling, people are allowed to sit on its back. They can then boast about it for the rest of their lives!



Children's Chapel

Marble flooring here, as well as in many other sections of Washington Cathedral, was executed by the

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Portrait of Canon Wedel Is Hung at College

A portrait of the Rev. Theodore O. Wedel, Ph. D., S. T. D., warden of the College of Preachers, chairman of the House of Deputies, and canon of Washington Cathedral, was unveiled in the refectory of the college, at a dinner November 25. The painting is to be hung in the refectory.

The portrait is the gift of former fellows of the College of Preachers. The idea of having a portrait painted and presented was conceived by the Rev. Rollin J. Fairbanks, professor of pastoral theology at Episcopal Theo-

logical School, during a sabbatical year visit to the College of Preachers. His suggestion having met with hearty approval of the men with whom he discussed it, a committee including the Rev. Frederick Arterton, associate warden of the college; the Very Rev. Robert McGregor, dean of Trinity Cathedral, Newark, but at that time a canon of the Cathedral; and the Rev. John O'Hear, rector of St. Paul's Church, Cleveland, was established. Letters were written to men who had been fellows at the college and their approval moved Canon Wedel to agree to the plan.

Albert K. Murray, well known portraitist of New York City, was selected as the artist and a week of sittings sufficed to create what most persons consider an excellent likeness of the "beloved canon."

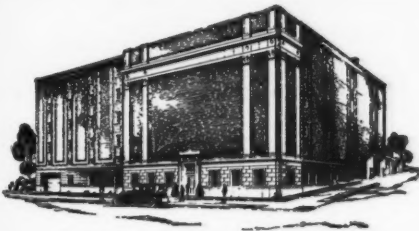
The unveiling took place following a dinner attended by about fifty of the men who have at one time been College of Preachers fellows, with Bishop Dun and Dean Sayre with their wives and, of course, Mrs. Wedel, as special guests.

The Rev. Dr. Rollin J. Fairbanks of E. T. S., a former "fellow extraordinary," unveiled the portrait, which bears a small brass plate engraved with the words: "With profound gratitude for twenty years of the consecrated leadership of THEODORE O. WEDEL, this portrait, which is the work of Albert K. Murray, is presented by the Fellows of the College of Preachers, 1931-1957."

Canon and Mrs. Wedel presented color copies of the portrait to each of the fellows present and copies were mailed to those unable to attend. A scroll was then given to Canon Wedel. Bearing the names of all the men who have been College fellows from 1931-1957, the scroll is headed with the words: "By this gift of his portrait and on the occasion of its unveiling and dedication THE FELLOWS OF THE COLLEGE OF PREACHERS (1931-1957) express to THEODORE O. WEDEL, who in many ways IS the College of Preachers, their admiration and their affection."



The Rev. Theodore O. Wedel, Ph.D., S.T.D.



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